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PORTRAIT OF BERTHE MORISOT
BY EDOUARD MANET

TO BE SHOWN IN THE LOAN EXHIBITION
OF IMPRESSIONIST AND POST-IMPRESSIONIST PAINTINGS

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BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
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EXHIBITION OF FRENCH IM-
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IMPRESSIONISTS

THE loan exhibition of pictures of the modern French school which will be held at the Museum, opening May 2 with a private view for members of the Museum, will be of prime educational importance. The art of Cézanne, Gauguin, Van Gogh, and the others who follow them has been subjected to most extravagant praise on the one hand and most extravagant abuse on the other—there has been practically no mean position between these two extremes. In response to a wide general interest in the matter and to a particular request of a group of collectors and artists who wish to see these modern pictures in comparison with others of accepted standards, the coming exhibition has been undertaken.

The exhibit will not be organized strictly on the ground of exemplifying the development of the modern styles, but it will contain the work of some of its precursors—Daumier will be represented by a rarely

seen picture and Manet will be included. No effort will be made to exhibit adequately the art of Claude Monet which is already well known and recognized here in New York. His fellow-impressionist Pissarro, whose influence on the later styles was momentous, will be seen in a small group of paintings. The battle cry of the enthusiasts is the name of Cézanne and practically all of his pictures which are available will be exhibited, as will also be the case with Gauguin, Van Gogh, and Seurat. The master work of the last, *A Summer Sunday at La Grande Jatte*, painted about 1885 which, with the work of Cézanne of about the same time, now seems to have plainly marked the direction of the future development, will, it is hoped, be seen in comparison with the work of the present-day artists Matisse and Derain, which illustrates a later phase of the same movement.

A special attempt will also be made to show the imaginative side of the modern French style, in gathering together a group of paintings by Odilon Redon. And no exhibition of this scope could fail to include Renoir, now acknowledged as one of the masters of the unbroken line of French tradition, or Degas, who is generally regarded as perhaps the most significant painter of his complex and fascinating period.

B. B.

THE MUSEUM PAPERS

THE most recent of the Museum publications bears the title *Papers; Volume I, Part I. The Museum Papers*, of which this is the first, are to be important essays of greater length than can be accommodated in the BULLETIN, contributed by members of the staff, and issued under the direction of the Committee on Educational Work. These will be published separately from time to time and will be brought together in a volume whenever a sufficient number have been printed.

The first essay thus published¹ is by Herbert E. Winlock, an Assistant Curator in

¹*Papers; Volume I, Part I. Bas-Reliefs from the Temple of Rameses I at Abydos* by Herbert E. Winlock. Quarto, 54 p. ill. 11 pl. New York, MCMXXI. Price, \$5.00.

the Department of Egyptian Art, upon Bas-Reliefs from the Temple of Rameses I at Abydos, of which four were presented to the Museum in 1911 by the late J. Pierpont Morgan, two were the gift in 1912 of Dikran Kelekian, and three remain in Mr. Kelekian's possession. Fifty-four quarto pages with illustrations in the text and eleven plates are devoted to these hitherto unpublished reliefs of the period of the Empire of which Mr. Winlock has said, "Representing as they do the triumph of the conventional school just before its decadence, all of the strictest canons of Egyptian art are here observed; but they are interpreted with a suppleness and flexibility of line and a softness and delicacy of modeling which clothes them with a beauty never excelled."¹ Mr. Winlock in this Paper discusses, first, the discovery of these reliefs, their acquisition by the Museum, their condition, and the restorations made upon them; second, the sacred character of the ancient city of Abydos, the mortuary temples of the kings there, and the ritual connected with the Osiris symbol as exemplified by the reliefs; third, the characteristics of the art of the period as found in the reliefs. An Appendix deals more in detail with one part of the ritual, The Rite of Transfigurations.

REPORT OF THE TRUSTEES FOR THE YEAR MCMXX²

IT was deemed fitting by the Trustees to mark the year 1920, which completed the first half-century of Museum growth, in a suitable manner.

Such an occasion as this anniversary allows, even demands, consideration of the lessons to be learned from the past, a summing up of the progress made, a measuring of traditions and principles, and an awarding of honor to whom honor is due. In such a study two points appear to be emphasized with especial force: the value of the membership, wherein are found the truest friends of the Museum, in its finan-

cial and its moral aspects; and the value of timely extension, as a vital factor in the life of the institution.

The underlying, fundamental principle governing the museum of art, the giving of sane and wholesome spiritual pleasure, seems a simple matter, one which should be easily understood by all classes of society and one which should enlist the support of government and individual alike; but it is a principle which requires constant development to meet changing conditions and new needs, and, in particular, constant definition. The story of the Museum in the past fifty years shows quickness of perception and quickness of action to meet these ends, through the schools, through lectures and classes, through manufacturers, and through concerts. The distinguishing mark of the year just ended was this opportunity for retrospect and the incentive thus found to look ahead with confidence.

The total of the membership at the close of the year was 9,371, divided into classes as follows: Members of the Corporation: Fellows in Perpetuity, 298; Fellows for Life, 179; Honorary Fellows for Life, 37.

Members paying annual dues: Fellowship, 47; Sustaining, 622; Annual, 8,188.

The total receipts from the membership were: corporation members, \$26,800, and members paying annual dues, \$91,800, making a total of \$118,600. These figures show a gain of \$39,640 over the previous year. They are given here in detail to emphasize the importance attached to the membership of the Museum, not alone for the obvious value of the contributions received, but because of the strength that comes from those who in association have the interests of the Museum work in the community at heart. It should not be forgotten how small a percentage of the whole population of New York this number is at best, how small a group of people help to make it possible to offer the benefits of the Museum to the community. To all of these persons, members and friends, the Trustees return their thanks for their gifts and their countenance.

The Museum was closed for nearly two weeks at the end of April to allow un-

¹ Handbook of the Egyptian Rooms, p. 108.

² Extracts from the Annual Report of the Trustees for 1920, to give a few of the salient features. The Report has been sent to all the members and will gladly be sent to others on request.

hampered opportunity for the arrangement of the anniversary exhibit, but, notwithstanding the consequent loss of attendance entailed, and the loss entailed, also, by the Saturday evening closing still in force, the number of visitors for the year, 926,908, was larger than during any year in the Museum history except 1909, when the Hudson-Fulton celebration brought its crowds of visitors to New York and to the Museum. This figure, which shows an increase of 46,865 over that of 1919, was due in a large degree to the attractions of the anniversary loan collections, but it was due, also, to the steady increase in the number of persons who avail themselves of the Instructors' services, the lectures, concerts, story-hours, and Library, and of the opportunities for work in the study rooms and galleries. The total of the attendance of those who come for such purposes was 190,161.

Once more, while acknowledging the generosity of the members, which, as has been said, has been greater than ever before, and the action of the City in appropriating \$312,648.19 toward the Museum support, the Trustees are obliged to report a deficit of \$273,526.82 in the cost of administration for the year. This cost was \$797,646.84 and the income from all sources applicable to administration purposes, including the city allowance, was \$524,120.02. The deficit was met partly out of private contributions and partly out of funds normally used for the purchase of works of art.

The expenses of running the Museum have increased annually since its foundation, along with its remarkable growth. Growth such as it has made is attended, of course, by proportionately increased expense; but the funds with which to meet this expense have not increased proportionately. The deficit reported each year is an expression of growth. The question confronting the Trustees is how to deal with the normal growth of the collections and the many ways of making them available and useful to the public. The purchase of objects out of trust funds should go on, gifts and bequests will continue to be received. Only in ways of service to the public does it lie within their power to

retrench, and such retrenchment would mean the stunting of a growth which bears good fruit. Surely neither the City nor the public, which reaps the benefits of the Museum, would consent to have this done.

A LOUIS XV PANELED ROOM

EVERY piece of decorative art to gain its full value should be seen only in its proper setting, in the place for which it was originally designed and in surroundings created by the same artistic impulse. The true significance of its design can become apparent only under these circumstances. This is especially true of the freer types of design whose strongly marked stylistic individuality will of necessity contrast violently with objects of a different genre and result in a discord which discredits both types. Here lies one of the major reasons for the disfavor in which the art of mid-eighteenth century France is held by many who know it only through scattered examples, having lacked the opportunity of seeing, as it were, a complete design unit.

It is to satisfy this need and to give an appropriate setting for a part of the Hoentschel Collection that the Museum, through the further generosity of J. Pierpont Morgan, has recently acquired the woodwork of a room of the period of Louis XV.¹ The paneling has been installed on the second floor of the Morgan Wing (fig. 1). In its original position the woodwork probably made the four walls of a room, but the exigencies of installation have necessitated a three-sided arrangement with the omission of the alcove enframing which is on exhibition close by. It is impossible to say just what the original arrangement was, but the presence of an alcove, about ten feet in width, would suggest that it was a bedroom. At the period, even among the lesser society, the latter was used largely for reception purposes, which would explain a treatment somewhat over-elaborate according to modern ideas, as may be seen by glancing

¹ It occupies an alcove 13 feet, 3 inches deep and 21 feet wide. The woodwork is 14 feet 1 inch high from floor to spring of cove.



FIG. 1. WOODWORK FROM A HOUSE IN THE RUE THORIGNY, PARIS

at any of the numerous engravings of domestic interiors published during the eighteenth century.

The woodwork comes from a house in the Rue Thorigny, Paris, which is said once

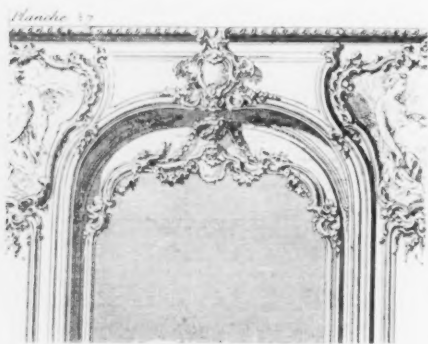


FIG. 2.

to have been in the possession of Madame de Pompadour. Thus it comes from the quarter of the Marais, occupied in general during the period by the lesser nobility

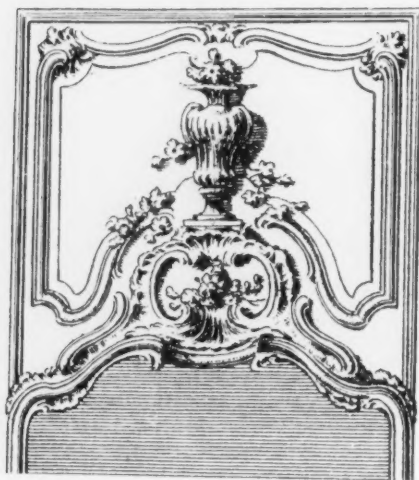


FIG. 3.

and the richer bourgeoisie, or upper middle class, and it was probably for a family of the latter class that the room was made, somewhere between the years 1740 and 1750. We cannot of course judge such a room by the ultimate standard of the

princely work at Versailles carried out by Verberckt and the brothers Rousseau, or even by the gorgeous decoration of the Hôtels de Rohan and Soubise in the same quarter. Too often, however, we are blinded by the superlative qualities of creations of this type, which are of course few in number, and fail to see and appreciate the quality of the work done to supply the needs of a slenderer purse and humbler taste. The new room is a good example of this latter type and shows to what a degree of excellence the better class of popular work had attained at this date, following in its own way the tradition and developing standard of the court.

The architects of the day furnished for the smaller work oftentimes but the slightest indication of the interior treatment of the rooms. These were completed by the "menuisier" who was both carpenter and carver, either from the verbal instructions of the designer or following his own invention stimulated by the various engraved designs published for this purpose. This free method tended to develop the individuality and judgment of the worker and is responsible in a great measure for the piquancy and unique charm of the work.

In this connection it is interesting to compare the present woodwork with the plates in the "*Traité du beau essentiel dans les arts*," by Charles Etienne Briseux,¹ published in 1752, probably somewhat after this room was completed. Of the two small reproductions given here, the more elaborate (fig. 2) is known to be from the above work, and shows a mirror-head treatment very close in both motive and design to the corresponding detail in the room (fig. 5). There is the same juxtaposition of short, crisp curves, a sparing use of the rocaille, and an almost identical garlanded vase with its supporting cartouche impinging on the glass of the mirror. The designer of the second of these two reproductions (fig. 3) is unfortunately unknown, though from the similarity of the

¹Charles Etienne Briseux, architect and writer on architectural theory, born at Baume les Dames, Franche Comté, in 1680, died at Paris in 1754.



FIG. 4. DETAIL OF ROOM AS INSTALLED IN THE
MORGAN WING OF THE MUSEUM

engraving and design, it might well be part of the same work. In general design this is even closer to the Museum example and is evidently the solution of an identical problem.

In nearly all the designs in this work of Briseux the same feeling of scale, of composition, and of design idea occurs, showing quite a characteristic individual style. This character, in its slight tendency to heaviness of ornament, occurs very evi-



FIG. 5. MIRROR-HEAD PANEL
FROM THE LOUIS XV ROOM

dently in the major panels of the room and is perhaps one of the less agreeable features of the design. In its original state, however, with the mouldings picked out in gold against a light neutral tone background, this may not have been so apparent, as a strongly marked division between the glass and painted surfaces may have been necessary in the design. The rather unusual forms of the door-head and the overdoor panels, while finding no absolute parallel in the Briseux engravings, show clearly the same feeling and spirit. Internal evidence of this sort is rather slender basis to warrant a statement that Briseux was the architect, as similar forms and motives appear also in other contemporary engravings. Such is not beyond the

bounds of probability, however, as Briseux was a practising architect, being known to have built a hôtel in the Montmartre district for the Fermier Général d'Augny, besides being the author of several architectural treatises which gave him considerable contemporary reputation.

While keeping the same feeling, the plates in Briseux's publication all show a style slightly more advanced than that of the room, and were probably the result of some years of previous experiment in practice, doing work which must have had a strong resemblance to that of the Museum acquisition and at the same time probably exercising a considerable influence over his contemporaries, both professional and craft. This seems sufficient justification in any case for placing the room in the style of Briseux as representative of the more restrained and architectonic school which opposed the excesses of Meissonnier and is far more typical of the general cultivated taste of the period.

From the standpoint of design alone a great deal can be learned from the study of such examples, where the essentials in the design are not obscured by elaborate detail. In this piece the delicate vigor of the work in the small panels, especially the pilaster strips, is worth careful examination. As in the best work of the period, harmony is obtained largely by the careful adjustment of curved lines of the same scale arranged in balanced series. Each design unit is thus composed of a number of opposed movements, no one overwhelming the other, but rather each converting its neighbor in turn, resulting in a whole static in effect but dynamic in quality. The subtlety and delicacy with which this idea is carried out forms the basis of excellence in all work of this period. The eye is led swiftly from point to point and never permitted to be bored, but on the other hand never permitted to be distressed by unmeaning violence.

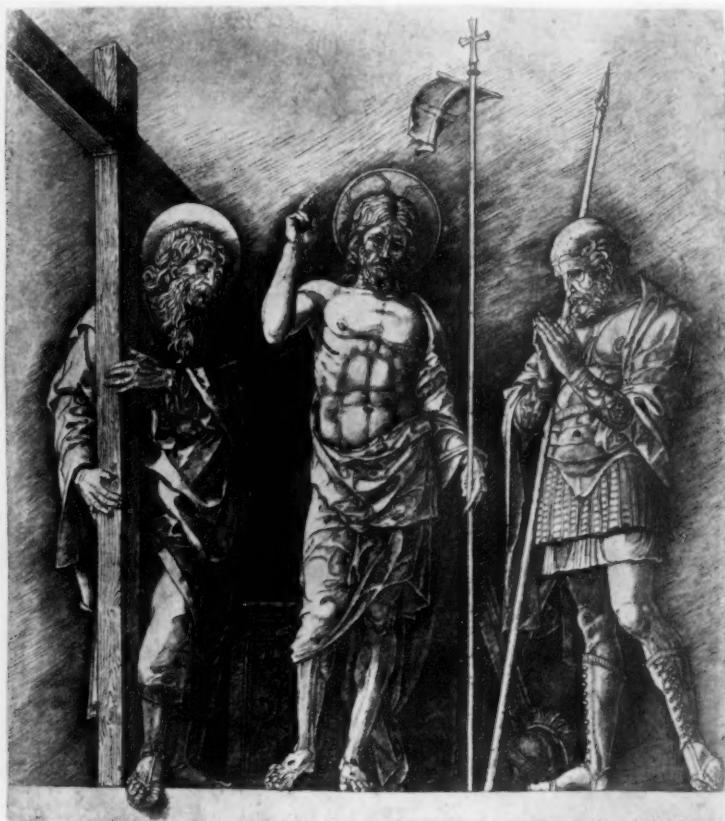
M. R. R.

MANTEGNA'S RISEN CHRIST
A FINE IMPRESSION OF A GREAT PRINT

THERE has just been placed on exhibition in the Room of Recent Accessions one of the most beautiful and important prints which has as yet entered the Museum

Davidsohn of Berlin and is familiar to all students of Italian engraving through the reproductions in Paul Kristeller's book on Mantegna.

As one studies the history of the graphic arts, one comes to regard it as matter of course that an artist cannot achieve great



RISEN CHRIST BETWEEN SAINT ANDREW AND SAINT LONGINUS
BY ANDREA MANTEGNA

collection—a print which not only is possibly unique but which represents at its ripest and best the design and craftsmanship of one of the very greatest artists who ever worked in any of the graphic media. It is the impression of Mantegna's Risen Christ between Saint Andrew and Saint Longinus which for many years was one of the chief treasures of the very remarkable collection of old prints formed by Paul

fame and influence without the aid of a numerically large volume of work. The lists of prints by Dürer, Holbein, Rembrandt, Goya, and Daumier, to mention only a few of those who have most influenced subsequent development, all run into three figures, and this is true of every great school except the primitive Italian, where the two great outstanding artistic personalities are Pollaiuolo of Florence

and Mantegna of Padua, the first of whom made only one print and the other but seven. As few other things does this simple statistical fact bear witness to the power and importance of their work, for it puts them aside in a little class by themselves as the men who have most easily captured the imaginations of both contemporaries and succeeding generations.

Among the earliest Italian engravers, their work shows little or no trace of that specifically "engraved" quality which plays such a large part in appreciation of old prints, their technique being that of the pen rather than of the burin and completely lacking in the optical brilliance which that tool so easily lends itself to. The outlines strongly marked with deep-cut lines that are strangely nervous for burin work, the shading is filled in almost flat by two series of diagonal lines, one long and emphatic, between which the other and slighter lies at a slightly different angle like the return strokes of a pen when hastily laying a series of approximately horizontal lines. It is a technique that seems to have been little used outside of Italy, and never elsewhere with the success achieved by these two masters.

Impressions from Mantegna's plates while not common are nevertheless not infrequently to be met with in the market and in private collections, and are familiar to all students and amateurs of early engraving. Unfortunately, however, fine impressions pulled from the plates before they suffered from the wear of printing are of the very greatest rarity and have been seen by the most limited number of people. As a result of this the generally accepted idea of what a Mantegna should look like is erroneous, as it is based solely upon hard, dry, late impressions of the well-known variety. Offhand one can think of no other prints which are not only accepted but eagerly sought for in such poor impressions, for no collector would be willing to show with pride equally tired impressions from plates by any of the other better-known masters, and that this should be so speaks volumes for the fundamental greatness of Mantegna's design.

The impressions which show the plates

as they actually left Mantegna's hand are so different in quality, contain so much work that is not visible in the later pulls, that at first sight it is almost impossible to believe they can have been printed from the same coppers. Usually in a soft ink which varies in color with each impression from light brown to a nondescript dark greenish blue, the very fine impressions are remarkable for their peculiar tenderness of surface, which much resembles the bloom on a peach, and is as far as possible removed from the rude metallic hardness of the ordinary impressions. The typical impression of the Risen Christ is rough and almost savage in the severity and sparseness of its lines, but in the Museum example, which is apparently the only one known to have survived in this state, the entire surface may be seen to have been "glazed," to adopt a painter's term, with a multitude of the most delicate shading lines. This plate therefore instead of being raw was as matter of fact the most highly worked of all that Mantegna made. The difference is clearly shown by the two full-sized reproductions of detail, one made from the Museum impression and the other from a facsimile which accurately enough represents the plate in its familiar condition.

While nothing is known concerning the time when Mantegna actually produced his plates, there can be little doubt that he and Pollaiuolo were the first two Italians to whom the phrase "painter engraver" may be justly applied, the earlier work all displaying the intellectual qualities of the artisan rather than of the artist. There is some reason for believing that he did not take up engraving prior to 1475, and there are in existence copies by Dürer, dated 1494, of his two plates of the Battle of the Sea Gods, unusually fine impressions of which are also in the Museum collection. The Risen Christ may on technical grounds safely be put at a somewhat later date than the Battle, for as said by Dr. Kristeller, "The technique displays a still greater delicacy and softness, increased plastic quality of modelling, and an even richer variety of light and shade. The individual lines are finer and closer together, producing a uniform tone. (It is true

that these qualities of technique are to be seen only in the few good impressions: for instance, in . . . the unique impression of the 'Risen Christ,' belonging to Mr. Paul Davidsohn, in Berlin). In the action and expression, moreover, may be discerned something of that exaggeration and violence which are unmistakable distinguishing traits of Mantegna's last period of activity."

As for the composition itself, it is well

One would be almost tempted to see in this composition the design for a group of statuary, perhaps for the high altar of S. Andrea in Mantua, which was raised above the most sacred relic possessed by the city, the 'preziosissimo sangue di Cristo.' Longinus, who is supposed to have brought this relic to Mantua, and Andrea were the especial patron saints of the town, and particularly of the Church of S. Andrea. . . . This is only a con-



DETAIL FROM THE MUSEUM IMPRESSION
OF MANTEGNA'S RISEN CHRIST



DETAIL FROM A FACSIMILE OF
MANTEGNA'S RISEN CHRIST

again to let Dr. Kristeller speak—"The engraving which portrays the Risen Christ between Andrew and Longinus has already been cited as a characteristic example of the preponderance in Mantegna's later works of the classic spirit over that specifically Christian. The austere majesty, the 'awfulness' of the compositions [i. e. of this print and the horizontal Entombment, also by Mantegna], beside which such Michelangelesque conceptions as: the 'Moses' alone are worthy to be placed, the grandeur of the gigantic, Jove-like figure of Christ, is still further enhanced by the statuesque impressiveness of the group.

jecture, but it is inspired not only by external probability, but by the thoroughly statuesque character of the composition. This view is strengthened by the calm, compact grouping, the measured movements, the smooth folds of the draperies (replacing the usual fluttering garments), the simple treatment of the background, and especially by the abrupt view of the figures seen from below standing on the very edge of a pedestal, nothing whatever being visible of the ground. Also the fact that the extended foot of Saint Andrew, projecting beyond the pedestal, throws a shadow upon the front surface of the pedi-

ment, and that Christ is represented as looking down in the act of blessing—all this points clearly to the fact that the composition was intended for a group of statuary. The sarcophagus and the helmet on the ground were probably only added to the engraving in order to relieve the monotony of the background. The group, moreover, makes even materially an impression of such great size that in the engraving it has quite the appearance of being a reproduction from a work of vast dimensions. From such an example one can easily come to realize how little the impression of magnitude is dependent upon the material form in which a work of art is executed." W. M. L., Jr.

A PART OF A RADZIVIL HORSE PANOPLY

FERDINAND, Archduke of Tyrol, who died in 1595, was in a way the J. Pierpont Morgan of his time; he was interested in large affairs, notably of banking and commerce; his advice was sought widely; but above all things he was the greatest collector when collecting had already become fashionable. He searched Europe minutely for objects of the same type which interested our president. His tapestries, enamels, ivories, pictures, books (including five hundred wonderful manuscripts) were gathered from the best sources: dealers in antiquities followed him about, and his home in Schloss Ambras became a Mecca for everyone interested in mediaeval art. But while Mr. Morgan bought few beautiful arms (especially, as he told the writer, because they were not to be had), Ferdinand of Tyrol collected them zealously. His agents visited private armories and made purchases at prices which, even in those days, were awe-inspiring, and in the end his armor collection grew to be the foremost of all time. Like Mr. Morgan, he believed in sumptuous catalogues for art objects; and for his armor he caused a fine folio to be published, illustrating in copperplate more than a hundred of his princely and historical harnesses (edited by J. Schrenck von Notzing, first edition, 1601).

Ferdinand's collection, as probably everyone knows, soon became a heritage of the House of Austria, and it ranks as the most important possession of the present Kunsthistorisches Museum in Vienna. Now, among the archducal treasures there is a suit of half-armor which concerns us especially. According to the early catalogue (Pl. 75 ±), it belonged to Nicolaus Christoff von Radzivil (1549-1616), a puissant ruler in his day, prince of the Holy Roman Empire, duke of Olyka and Nieswicz, who fought valiantly against Russia, was wounded at the siege of Polotzk, made a pilgrimage to Jerusalem and left an account of it. His armor, according to Wendelin Boeheim, a learned director of the Imperial Collection of Armor, "is from its tasteful and technical decoration one of the most beautiful in the Austrian collection. It is covered everywhere with ornamental bands of etching, enameled, some in red, some in black, the groundwork showing a finely etched snail-shell design, filled in with opaque white in cold enamel. This treatment is quite unique in the domain of armor. Its maker is unknown, and it bears no armorer's mark" (1894, *Album hervorragender Gegenstände*. . . . Kaiserhauses, p. 19).

This half-armor in Vienna consists of the usual elements: helmet, collar piece, breast- and back-plates, waist and hip guards, together with defenses for shoulders, arms, and hands. It lacks the entire leg armor, various reinforcing pieces, *pièces de rechange*, together with its horse panoply. They are not mentioned in the early catalogue: nevertheless one could hardly go astray if he prophesied that sooner or later some of the missing pieces would "turn up"—for surely so elegant a harness would have been furnished with several headpieces, numerous arm defenses, various models of hip guards, and the like. Ferdinand, it is clear, missed them in his early purchase: and they either remain in some armory of the Radzivil, or, barring accident, are scattered about Europe. So, if we take pains to review the material in various collections, public and private, we are able today to identify a number of the missing pieces. Thus, we find the

superb tilting headpiece of this suit in the Artillery Museum in Paris; we believe that its shield is or was in the collection Krasinski in Warsaw¹; and we record that in our own collection we have no less than five of its pieces. These are in the Riggs Collection, and include (1, 2) the heavy tassets doubtless worn with the tilting *salade*, (3) a tilting shoulder plate, (4) the *rondelle* of a lance—this of extraordinary size and beauty—(5) a plate for the neck defense of the horse. And it is gratifying to record that we now add a sixth element to our series. This is, moreover, the most important of them all—the horse frontal pictured herewith, which we purchased from the antiquary Bachereau, in Paris. He, it appears, acquired it in Paris in 1912 at the auction of the "Collection of S. Exc. Mons. H. P. de B., of St. Petersburg," Mr. Riggs being at that time the underbidder. Thus the object came, as we would expect, from Russia, but whether from some member of the Russian or the Polish branch of the Radzivil, who can say, or when?

The object itself shows certain unusual features: its frontal is made up of two elements, has orbital cages, and a medial ridge finished with finely executed roping. Pity, only, that it has suffered during the passing of centuries. It lacks its ear guards, and most of its side plates, is defective in one orbital cage, and has lost largely, if not completely, its colors in cold enamel. The last were restored accurately

¹Baron R. Cederström, *Vägledning för besökande i Lifruskammaren*. . . . Upsala, 1917, p. 48.

by V. R. Bachereau after details furnished by the tilting *salade* in Paris.

The date of the Radzivil armor, according to Boeheim, is about 1575, Nicolaus Christoff having then been about twenty-six years of age: this, in fact, is about as early as the armor could be dated and still have belonged to this prince—Boeheim evidently recognizing that the armor should

not be later than this, and knowing how accurately the date of armor can usually be fixed. The fact of the matter is that almost every specialist in armor would wish to date the armor not later than 1565, and probably even a decade earlier. And this for many technical reasons, which we need not enumerate here. Another and potent ground for the earlier date is the evidence that the armor was made by Kunz Lochner, who died in 1567; for it is now shown that this Nuremberg artist made and signed with his poinçon the armor "of Christian II" in the Stockholm Museum, which bears a similar type of ornament. It is known fur-



HORSE FRONTAL
FROM THE RADZIVIL ARMOR

thermore that Lochner executed commissions in Poland, i. e. in Radzivil's neighborhood, and had even been there; in fact, Boeheim himself (1897, *Meister d. Waffenschmiedekunst*, p. 12) notes finally that the Radzivil armor was "probably a very late work of this master." Alas, only, that archaeological castles can be so easily built and destroyed. For, assuming that Lochner made the armor, how can we believe that Nicolaus Christoff could have been given so wonderful a panoply when not older than eighteen—with already as mature a girth as the armor shows? Yet how could the armor,

when considered technically and artistically, have been of later date? Then, too, how could Schrenck have pictured this worthy in 1601 wearing the armor, and noted even that he is "now in his fifty-fourth year," with bushy gray hair and beard and wrinkles, if the armor were not of later date than Lochner's death? The fact of the matter is, *me judice*, that Schrenck, like many another cataloguist, ancient and modern, made a mistake. In his great work he figures three Radzivils and one of them, the father of our Nicolaus Christoff, is wearing armor distinctly more modern in type than his son's. Now the father died in 1565, and, assuming that Lochner made for him the enameled armor (about 1560), it would have been in the son's hands shortly thereafter, probably in "mint condition." Through him it found its way to the cabinet of Archduke Ferdinand, where as the finest suit of the Radzivil it might well, in a complimentary way, have been ascribed to the living member of the family. Be this as it may (and there is a remote possibility that the armor was made in an old-fashioned way for the younger prince by another member of the Lochner family), we can place in our gallery our bits of the Radzivil panoply at least with the conviction that they are interesting from three points of view—which are rarely combined—historical, technical, and artistic.

B. D.

"THE ASSURANCE OF HOPE"¹

THOSE of us who were brought up under the simpler, sterner, more leisurely methods of the old education, remember learning with awe the fact that when Hannibal, having crossed the Alps (bringing his elephant train with him!), and having defeated the Romans thrice in succession in the Cisalpine plains—at the Ticinus, the Trebia, and at Lake Trazimenes—and, afterwards, all but annihilated them at

Cannae, at length sat down before the gates of Rome, he learnt with awe, equal to our own, that the very land where his tent was pitched had that morning been sold for a good round price in the Roman Forum! So undying was the faith of Romans in the Gods and Destiny of their Eternal City. It would have been strange if Hannibal had not been a boys' hero as, indeed, he was; but even boyish enthusiasm stood appalled at a confidence such as this on the part of his enemies.

With lapse of years the training told. One came to acquiesce and rejoice in the triumph of Rome, as that of Religion, Law, and disciplined Arms (i.e. of Civilization)—over Carthage, the embodiment of successful commercialism and illimitable material wealth.

It is with amazement, not un-akin to that old awe, that one reads the gallant tale told by M. Koechlin, in his address to the "Friends of the Louvre," detailing the gifts made to that noble citadel of art in the darkest hours of the fortunes of France and "The City" during the late war.

These, of whatever sort, were temporarily assembled in the Salon Lacaze (its proper contents being for the moment removed)—and M. Koechlin tells us that the public was amazed beyond words at the value and extent of this accretion of four years war!—bequests, gifts, acquisitions—these last, obviously, few. He voices this mute amazement thus—"The pictures, sculptures, objects of art, here assembled, form, in themselves, a museum, such as only the richest cities could rival. Almost the whole cycle of human art is here represented in prime examples—ancient Egypt and Greece, and far-off China, Japan, too, and Persia—to say nothing of Italy and Flanders, Holland, and—*la France!* A wonderful and characteristic tribute of her people to their undying confidence in the yet unaccomplished mission of *La Patrie* and *La Ville Lumière!*"

M. Koechlin groups these war-treasures roughly as follows—entire, comprehensive, private collections, notably those of Baron Schlichting, and the Marquise Arconati-Visconti, who, he finely says, have "de-

¹ Les Dons et Legs au Musée du Louvre pendant la guerre, 1914-1918. . . . Notice lue à l'Assemblée Générale de la Société des Amis du Louvre. Le 3 Mars 1920. Par M. Raymond Koechlin, Président de la Société.

Annuaire de la Société des Amis du Louvre, etc. Paris, 1920.

creed that all their life's glory should be transferred to the Louvre"; next, smaller collections of particular classes of objects, of only perfect pieces; then, more general collections—exquisite specimens of many forms of art; lastly, individual pieces each the crown of its own collection, selected because the best to be offered to the perpetual custody of the nation.

Among these are pictures of all the great ages—representative or immortal things—from the unchallengeable Princes of the Art down to the pathetic memorial of the hardly closed war—Maurice Denis's *La Foi et l'Espérance conduisant les Soldats de France*; and, among moderns of pre-war date, Renoir's *Portrait de Mme. Charpentier*, the study for that possessed by the Metropolitan Museum, New York.

Then there is the inevitable quota of the pious spoil of the Middle Age—ivories and enamels—chalices and reliquaries—statues and shrines; and of that of its crusading foe, the Moslem, who, having assimilated the art of Eastern Rome, achieved one of his own, as distinctive and beautiful as the

Christened Goths evolved from their assimilation of the West.

And there are examples of that other art, in which East and West co-operated, working on one of the prime human needs—pottery, ceramics, faience—starting with that of Iran, near the cradle of the race, and tracing its radiant course through Mediterranean lands, from "Rhages of the Medes" to the gates of the New World—Ceuta and Gibraltar—a way distinct with "patins," more precious than "bright gold," from Damascus and Rhodes, from Faenza and Deruta, from Manises and Valencia. And so the tale of wonder grows.

Of purchases, most stress seems laid (and rightly) on that of Courbet's "L'Atelier," saved, by patriotic effort, for the National collection. It was being held by the interested at a ruinous price, and must have left the country but for the heroic generosity of certain *Amis du Louvre*, notably their Vicepresident, the Count de Camondo, MM. Zoubalov, David Weil, Fenaille, Ernest May, Noetzelin, Comiot, and others, who defeated the project, but at terrific cost.

R. T. N.

RECENT ACCESSIONS

A PICTURE BY SULLY. Musidora,¹ a picture of extraordinary charm by Thomas Sully, has recently been given to the Museum by Louis Allston Gillet in memory of his uncles Sully Gillet and Lorenzo M. Gillet. A famous painting of the same subject by Gainsborough is in the National Gallery, London. In Thomson's *Summer*, published 1727, coy Musidora appears. Damon, her baffled lover, is almost in despair until by chance he comes upon her in the forest,

For, lo! conducted by the laughing loves
This cool retreat his Musidora sought;
Warm in her cheek the sultry season glowed,
And rob'd in loose array, she came to bathe
Her fervent limbs in the refreshing stream.

¹Oil on wood. H. 28½ in.; W. 22½ in. Signed: TS 1835. Gift of Louis Allston Gillet, in memory of his uncles, Sully Gillet and Lorenzo M. Gillet, 1921.

Her lover's delicacy upon this occasion so pleased the damsel that she at once accepted his proffered love.

Sully painted Musidora in 1835. Evidently he made some changes later, for in a letter dated April 9, 1844, to L. W. Gillet, the purchaser of the picture, he writes of "taking advantage of your suggestions to endeavor its correction." The letter comes to the Museum with the painting. H. B. W.

FOUR AMERICAN PAINTINGS. Each of the four American paintings recently purchased from the Hearn Fund represents its author at a characteristic and fortunate period. The Old Duchess by George Luks was included in his exhibition in 1905 which drew enthusiastic praise from James Huneker. It is a study of a picturesque character known about Jefferson Market as a benevolent frequenter of the courtroom. A fine example of the work of John

Sloan painted at about the same time (it is dated 1906) is entitled *Dust Storm—Fifth Avenue*. The storm is seen approaching beyond the Flatiron Building while an automobile party and several children are hurrying to shelter amid a swirl of wind and dust. The color of both pictures is quieter than the artists are using today. In subdued tonality also is *London Music Hall* by Everett Shinn, dated 1908. A green flood of light illuminates the stage, the comedian, and the musicians, and the familiar scene is painted with a pleasing and unusual transparency. In purchasing *Silent Dawn* by Walter L. Palmer the Museum has acquired a characteristic work of this artist. Snow-burdened trees afford a glimpse into a hazy distance. H. B. W.

EARLY PERSIAN ART. In the Room of Recent Accessions this month are shown several new purchases of early Persian pottery. Of particular interest is a small bowl decorated in lustre with a design on the interior of two hares and inscriptions, and on the exterior, with conventional medallion motives. The recent ceramic finds at Samarra permit us to assign this piece in date to the eighth or ninth century. Of the same period is a small glazed pottery bowl with a splashed decoration in green; this piece recalls the decoration on Chinese pottery of the T'ang period. Two small bowls, Persian of the eighth to ninth century, are remarkable for their fine potting; the body is a semi-porcelaneous earthenware covered with a brilliant white glaze; one of the bowls has an incised design of arabesque motives. Another Persian bowl, probably of the same period, although possibly somewhat later, is made of thinly potted earthenware with an incised spiral decoration. Elaborately decorated in deep brown and olive lustre is a larger bowl, Persian, of the eleventh to the twelfth century. To the thirteenth century is assigned an important lustred bowl, notable for the rich tones of its reddish violet and ruby lustre; this piece was exhibited at the Munich Exhibition of Mohammedan Art in 1910. Although the provenance of these pieces is not known, they come presumably from

Rhages. The bowls dating from the eighth to ninth century are particularly welcome, as our collection contained only a few examples of this rare early pottery.

In 1918 the Museum received as a gift from Samuel T. Peters three parts of pages from a large Koran of the thirteenth century. Two additional parts from this Koran have recently been purchased and are shown this month in the Room of Recent Accessions. The beautiful Neskhî writing is attributed to the famous calligrapher, Yakut al Mostasemi, who worked under Hulagu Khan, the Mongol conqueror of the Caliphate. An entire page of the book, assuming six to seven lines of text, must have measured about three feet four inches by five to six feet. It may be possible to reconstruct a page from the five fragments now owned by the Museum, but this is not yet certain. J. B.

A SIENESE STATUE. Although the name of Lorenzo di Pietro, called *Il Vecchietta* (1412-1480), is not recorded among Donatello's pupils and assistants in Siena, where the master was working in 1457, nevertheless it was unquestionably Donatello's influence which led Vecchietta, already renowned as a painter, to abandon in part painting for sculpture, and, inspired by the great Florentine, to adopt a more naturalistic style.

Vecchietta's sculptures are comparatively few in number, and, so far as the writer knows, the only one to reach this country up to the present has been the bronze relief of the Resurrection formerly in the Chigi, Kann, and Morgan Collections. A recent purchase has now brought to the Museum a terracotta statue, hitherto unknown, which may with all probability be assigned to Vecchietta.

The statue, 42½ inches in height, represents a bearded saint, presumably an apostle, who stands holding a book in his right hand, his left upraised in a commanding gesture, while with a haughty expression he looks over his right shoulder. Traces still remain of the original polychromy. The handling of the drapery suggests a comparatively early date for the sculpture—perhaps about 1458-60, the date of

Vecchietta's statues of Saint Peter and Saint Paul, made for the Loggia di San Paolo at Siena. Most characteristic of Vecchietta is the realistic modeling of the feet and hands with prominent veins, and the highly expressive character of the face. The attribution of this statue to Vecchietta or his school was first suggested in conversation by Bernhard Berenson; a detailed study of the statue would seem to substantiate an attribution to the master himself.

It is probable that the figure is one seen by Romagnoli (1772-1848) and described in his manuscript commentary as being in the house of San Prospero Bernardino Borghesi, where, according to Romagnoli, there was a terracotta statue by Vecchietta more than half the size of life, figuring a saint with a book in his right hand; the head in its dramatic quality recalled the manner of the Resurrected Christ on the altar of Santa Maria della Scala.¹

J. B.

ORNAMENT IN THE PRINT ROOM. To the collection of ornament in the Print Room has been added the Vera Perfezione del Disegno published by Ostaus at Venice in 1567. Possibly best known as a needlework

¹Nella casa del S. Prospero Bernardino Borghesi è una statua di terra cotta più che mezza figura al naturale figurante un santo con un libro nella mano destra. La testa piena di sentimento ha molto del fare del Gesù Cristo situato nell'altare dello spedale. (Quoted by Schubring: *Die Plastik Sienas*, p. 107.)

pattern book from its occurrence in the bibliographies of that subject, it is really a good deal more than that since it contains designs suited for the decoration of all sorts of flat surfaces and doubtless was as much used by woodworkers as by the lace-makers and embroiderers. Among

its illustrations a number of pictures hardly suited to the use of pattern designers rank with the most successful Venetian woodcuts of the middle of the sixteenth century and give the book a distinct place in the history of both illustration and wood-cutting entirely aside from its importance in the history of design. So many of its patterns were taken from other sources that it may be regarded as the work of a compiler quite in the modern sense rather than of an original designer. The Print Room is lucky enough to possess a number of the original copper engravings by Aldegrever from which several of the designs were taken by Ostaus' draughtsman, and comparison of them with his woodcuts is not only instructive but extremely interesting as throwing light on the life history of designs and their component motifs. Many of Aldegrever's pieces, including several of those here adapted, having been based on earlier Italian work of about 1500, the Vera Perfezione shows the return to Italy of designs which originating there passed through intermediate German stages of development. The most successful of the designs in the book, however, are some which appear not



AN APOSTLE
TERRACOTTA STATUE ATTRIBUTED
TO VECCHIETTA

to have traveled so extensively as those which have just been mentioned, as in them there is to be seen a snap and sparkle of draughtsmanship which puts them in a class by themselves and has insured them a high place among typographic ornaments¹—the frequency with which they have been "lifted" by modern draughtsmen speaking more than any words of the deep appreciation in which they are held.

W. M. L., Jr.

RECENT ACCESSIONS OF AMERICAN FURNITURE. Five pieces of eighteenth-century American furniture are shown in the Room of Recent Accessions, purchases by the Museum at the sale of the collection of Louis G. Myers. Three Chippendale side chairs with cabriole legs show as many stages of elaboration in the treatment of the back. The first chair is of usual design with slightly curved top rail and pierced splat. Certain details of finish relate it to a signed chair of an earlier and simpler

¹See the head-band on the following page for an example of this typographic ornament.

type by Thomas Savery of Philadelphia. The second chair is a more elaborate version of the typical bow-crested, pierce-splat Chippendale with fluted back-posts and voluted ears. The third chair has an unusual treatment of carved shells as a finish to the ends of the cresting.

A superb mirror of mahogany with carved gilt decoration has the striking feature of an elaborate filet in rococo design surrounding the glass. The piece is of unusual size and shows the influence of the early eighteenth-century architectural taste of the English cabinet-makers which found its way to the Colonies in due course of time.

These chairs and the mirror showing rococo influence date from the second quarter of the eighteenth century and bear witness to a considerable finish of craftsmanship at this period.

The fifth piece is of later date—a circular girandole with convex glass, surmounted by a symbolic group of the American eagle grasping a serpent in its beak.

C. O. C.

CALENDAR OF LECTURES

MAY 2-23, 1921

May 2	Colonial Life (For High School Classes)	Alice T. Coseo	4:00 P. M.
3	In the Time of Paul Revere (For Crippled Children)	Anna C. Chandler	2:30 P. M.
4	Nature and Ornament (For Blind Children)	Alice T. Coseo	2:00 P. M.
9	Art under Louis XIV (For High School Classes)	Alice T. Coseo	4:00 P. M.
10	The City of the Seven Hills (For Elementary School Teachers)	Anna C. Chandler	4:00 P. M.
11	Wall Paintings of an Old Roman House (For the Deaf and Deafened)	Jane B. Walker	10:30 A. M.
14	Pinturicchio (For the Deaf and Deafened)	Jane B. Walker	3:00 P. M.
16	From Constantine to Charlemagne (For High School Classes)	Alice T. Coseo	4:00 P. M.
20	National Ideals in the Sculpture of the Greeks (For Classes in the New York Training School for Teachers)	Edith R. Abbot	2:15 P. M.
23	City Planning (For High School Classes)	Alice T. Coseo	4:00 P. M.

Each Sunday afternoon through May 22 a Story-Hour for children will be given by Anna C. Chandler at 3 o'clock.



ORNAMENT FROM THE VERA PERFETTIONE DEL DISEGNO

NOTES

MEMBERSHIP. At the meeting of the Trustees held March 28, 1921, the following persons, having duly qualified for their respective classes, were elected:

FELLOWSHIP MEMBERS

MRS. PAUL McEWEN
BYRON D. MILLER

SUSTAINING MEMBERS

MRS. JOHN LEE CONNABLE
LOWELL LAMB
HUMPHREY A. LEE
ROBERT LEHMAN
EDWIN D. LEVINSON
E. ST. ELMO LEWIS
RICHARD LEWIS LLOYD
MORRIS M. LOINGER
ANDRE LORD
FRANK LORD
MISS JANET LYLE
ALEXANDER S. LYMAN
ARTHUR S. LYON
LEAVELLE McCAMPBELL
FRANCIS J. McCANN
GLEN MACDONOUGH
DONALD S. MACKAY
CLINTON MACKENZIE
GEORGE F. MAGRATH
MRS. J. D. MAGUIRE
JAMES S. MAHER
THEODORE MALANDRE
HERBERT MOHAN
MRS. EDWARD S. MOORE
MRS. THEODORE ROOSEVELT, SR.

Two hundred and eighty-nine persons were elected Annual Members.

AMERICAN SILVER. In Gallery A 22 there have recently been placed on exhibition a number of important additions to the collections of American silver lent by A. T. Clearwater, R. T. H. Halsey, and

Francis P. Garvan. The silver sword-hilt by Edward Winslow which Judge Clearwater has added to his collection is an interesting piece, similar to one already in his collection, and with other nearby objects in the case makes up a most varied representation of that silversmith's work. It is discussed elsewhere in these pages.

Five pieces of Boston and New York silverwork have been added to the cases containing the Garvan Collection. The Boston pieces are a tankard by Jeremiah Dummer (1645-1718), a teapot and sugar caster by John Burt (1691-1745); those of New York workmanship are two tankards by Jacob (1654-1729) and Henricus (1697-1755) Boelen respectively. Of these the Burt teapot is a piece of unusual refinement, engraved on the side with the arms of the Argall family and around the lid with a design of scrolls and human heads.

To the Halsey Collection have been added almost seventy pieces of unusual excellence which, combined with those already exhibited, make a remarkable showing. There are tankards of typical New York design, representing a number of rare variations of detail; New England tankards, whose distinction from their New York neighbors is more marked by reason of their juxtaposition; teapots illustrating practically the whole development of the teapot in America through many interesting forms; and a number of other utensils, such as creamers, sugar-bowls, coffee pots, beakers, and cans. All the great names in American silversmithery are present with the added lustre of historic

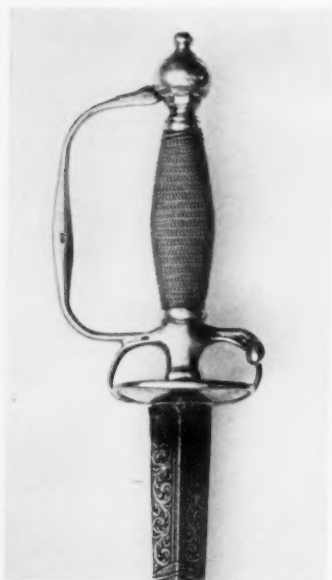
importance which they give, while the arrangement has been made with the idea of showing the changes in form which particular utensils have undergone in response to changing fashion or usage.

An important little tankard by Bartholomew Schaats (1670-1758) has been lent to the Museum by Dr. Thomas Hammond Foulds. Typical of the New Netherland tankards of the early eighteenth century, this piece has the flat lid in two stages, the

tankard may have been made as a memorial piece to preserve the medal.

With the addition of these loans it may be permitted to reiterate the assurance that these collections, together with those belonging to the Museum, comprise a selection of early American silver of unequaled excellence and interest.

AN EXAMPLE OF EDWARD WINSLOW'S WORK. Judge Clearwater has added to his collection of American Colonial silver, and lent to the Museum, a rapier with a silver hilt made by Edward Winslow. It is $25\frac{1}{2}$ inches long; the blade, probably made in Germany, Alsace, or Lorraine, is channeled, the upper part of it being beautifully etched. The quality of the steel is evidenced by the fact that it retains its keen edge after the lapse of over two centuries. The barrel of the hilt is wound with braided silver wire; the guard contains Winslow's mark, E. W. in double circles, as does the upper part of the right quillion or languet. On the under part of the right quillion is the inscription—"Ex Dono I. M. ad. F. B." The donee was Francis Baudoin, a descendant of Pierre Baudoin, the great Huguenot exile from France. He was one of the signers of the Round Robin to Louis XIV, protesting against the revocation of the Edict of Nantes; for this he was driven from France by Cardinal Mazarin and Madame de Maintenon, and his estates were confiscated. He went from France to Ireland, from Ireland to Massachusetts Bay, then to Casco Bay in the then Province of Maine in 1687, where he procured from Governor Andros a grant for a large territory of the land in that region. Among his descendants were James Bowdoin (the name having been Anglicized to that spelling), the founder of Bowdoin College, and an early American Minister to France; Robert C. Winthrop, Governor of Massachusetts, Speaker of the House of Representatives and the successor of Daniel Webster in the United States Senate; Francis Baudoin, the donee of the rapier; and Judge Clearwater's mother.



RAPIER HILT, SILVER
MADE BY EDWARD WINSLOW
1669-1753

twisted thumb-piece, the scrolled handle with its small engraved plate below the hinge, its beaded rat-tail and embossed cherub's head. The base mouldings are simple. Its most unusual feature is the cast silver memorial medal set into the lid, commemorative of a child of three and one half years who died September 5, 1688. There can be no real connection between this child and the tankard, but it has been inserted at a later date to give a decorative touch to the lid in a place where, on many of the New Netherland tankards, the most elaborate engraved decoration occurs. The

THE ARCHITECTURAL LEAGUE EXHIBITION. On Sunday, April 3, there was

opened to the public in the unfinished Addition K of the Museum, the thirty-sixth annual exhibition of the Architectural League of New York. The exhibition will continue to Sunday, May 8, inclusive; 10 A.M. to 6 P.M. and 8 P.M. to 10:30 P.M., Sundays 12 M. to 6 P. M. Admission is free on Mondays; on other days, fifty cents.

The exhibition is illustrative of architecture and the allied arts. It consists of drawings and models of proposed or executed work in structural, decorative, and landscape architecture; sketches and finished examples of decorative painting; sketches, models, and finished examples of decorative and monumental sculpture; drawings, models, and executed work in the decorative arts; and photographs of executed work in any of the above branches.

Additions J and K, which complete the southern half of the Fifth Avenue façade of the Museum, were erected in 1914-1915, but as corporate stock was issued by the City only for the finishing of Addition J, this part alone of the new building is now in use by the Museum. Addition K, which is unfinished in the interior, has not yet been turned over to the Museum; and in consequence, the Architectural League Exhibition is being held by courtesy of the Park Commissioner of the City of New York, but—it is hardly necessary to say—with the best wishes of the Museum.

CONVENTIONS IN PROSPECT. The twelfth annual meeting of the American Federation of Arts will be held in Washington, D. C., May 18 to 21; the sixteenth annual meeting of the American Association of Museums, in Cleveland, Ohio, May 23 to 26. Stimulating sessions are assured though definite programs have not yet been printed.

MUSEUM CONCERTS. The second series of free orchestral concerts in the Museum for the present year concluded with that of March 26.

The first series of four concerts was held on Saturday evenings in January; the

second on corresponding dates in March. As in previous years a symphony orchestra of distinguished ability was conducted by David Mannes. This year the attendance for the eight concerts was 60,515, exceeding the total of last year by 16,887. The record attendance for any concert so far was reached on January 22, when the audience numbered 10,080.

It is also a pleasure to record the gratifying attendance at the eight illustrated lectures on music given in the Museum lecture hall on the afternoons of the concerts by Miss Frances Morris, assisted successively by Miss Kathleen Molony at the piano, Mrs. Jean Sinclair Buchanan on the clavichord, Miss Erminie Lindh on the lute, and Max Weiser on the violin. The attendance for these lectures was 2,041.

In every way the concerts have been an unqualified success, and, on the part of those who in such great numbers enjoyed this opportunity to hear good music in attractive surroundings, the Museum thanks the generous donors of the concerts, and congratulates conductor and orchestra upon their splendid performances.

CLASS ROOM EXHIBITION. From February 7 to February 22 a selection of the best posters submitted in a Poster Design Contest arranged by the Director of Drawing in the Elementary Schools of the City and The Child Health Organization of America was shown at the Museum in Class Room B. The purpose of this contest was two-fold; to emphasize the health habits which the organization is teaching and to give the pupils an opportunity for the practical application of art principles.

ERRATUM. In the March BULLETIN on page 55 the figure references were reversed. It is figure 3, an early proof print from the electrotype, that shows the guide lines referred to; whereas on figure 2, a print made at Dürer's own time, these lines do not appear, having filled with ink.

LIST OF ACCESSIONS AND LOANS

MARCH, 1921

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Eighth Egyptian Room)	Amulet of Bes, late dynastic	Gift of Dr. Elizabeth Johnson Van Slyke.
ANTIQUITIES—CLASSICAL	†Moulded glass vase, Roman period, I-IV cent. A. D.	Gift of Mrs. Henry Fairfield Osborn. Purchase.
ARMS AND ARMOR	†Horse frontal, German, 1570.	
CERAMICS	†Mosaic tiles (9) and fragments (7) of dishes, Arabic—Egypt (Fostat), XII-XIV cent.	Gift of Ginsburg and Levy. Gift of Edward G. Kennedy.
(Floor II, Room 2)	Porcelain plate, Chinese, Ch'ien Lung	
(Floor II, Room 7)	*Mug; Whieldon chocolate pot and platter—English, XVIII cent.; porcelain bottle, Japanese (Nabeshima), XVIII cent.	Purchase.
DRAWINGS	†General Pershing, by Lucien Jonas, French, contemporary; French and American Soldiers, by Louis Raemaekers, Belgian, contemporary	Gift of Albert E. Gallatin.
ENAMELS	Vases (6) and utensils illustrating the making of cloisonné enamel, Japanese modern	Gift of Dr. Bashford Dean.
(Study Room)	Specimens (6), cloisonné enamel, Japanese modern	Gift of Mrs. Bashford Dean.
LACQUERS	Steps in making and specimens (25) of lacquers, Japanese, modern	Gift of Mrs. Bashford Dean.
(Study Room)		
LANTERN SLIDES, ETC.	Lantern slides (10), Pendleton House, Providence, and modern Adam interiors, and negatives (5)	Gift of Henry H. Kohn.
(Study Room)	Lantern slides (2) details of armor	Gift of George C. Stone.
(Study Room)	Negatives (13) of Egyptian sculpture, etc.	Gift of Frederick W. Ruckstull.
METALWORK	Cup, silver and gilt, engraved, Chinese, T'ang dyn.; †pewter bowl and canister, English, XVII-XVIII cent.; pewter coffee-pot, French, XVIII cent.; pewter tankard, Austrian, XVIII cent.	Purchase.
(Wing E, Room 9)		
PAINTINGS	*Buddhistic subject, Chinese, or Corean, T'ang dyn.	Gift of Mrs. Edward S. Harkness.
	†The Old Duchess, by George Luks, 1867; The Dust Storm, by John Sloan, 1871; London Music Hall, by Everett Shinn; Silent Dawn (Snow Scene), by W. L. Palmer	Purchase.
	†Blue and Gold, by Allen Tucker	Gift of Mrs. John S. Sheppard.
(Floor II, Room 13)	The Great Abyss, by De Witt Parshall	In Exchange for Catskills, by Parshall, Gift of George A. Hearn, 1909.
	*Landscape, by Théodore Rousseau; A Wheelwright's Yard on the Banks of the Seine, by J. B. C. Corot—French	Presented by Eloise Lawrence Breese.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE.....	†Terracotta statue of a Saint, by Vecchi- etta, Italian, XV cent.....	Purchase.
	†Marble portrait bust of a Woman, Ital- ian, XVII cent.....	Gift of Arnold Seligmann, Rey and Co.
TEXTILES, ETC.....	Tapestries (3), L'Enlèvement des Sabines, Flemish, end of XVI cent.....	Presented by Eloise Lawrence Breese.
	†Bell pull, painted satin, French, early 19th cent.....	Gift of Mrs. William Loring Andrews.
(Study Room)	Sample of darning, German, dated 1819...	Gift of Miss Hortense Chris- tinat.
(Study Room)	Model of a loom, English, modern.....	Gift of Mrs. M. Ripley Weisse.
LACES.....	†Lace shawl, French, XVIII cent.....	Gift of Mrs. Edward S. Harkness.
	†Cap, veil, and cuffs (2), Danish, XVIII cent.....	Purchase.
COSTUMES.....	†Doll, American, abt. 1820.....	Purchase.
WOODWORK AND FURNI- TURE.....	†Mirror and side-chairs (3), Chippendale; girandole—American, XVIII cent.....	Purchase.
GLASS (Objects in).....	Pieces (5), XVIII cent.; pieces (63), mid- dle of XIX cent.—American.....	Lent by Miss Minnie I. Meacham.
(Floor II, Room 25) (Wing H, Basement)		
METALWORK.....	Pieces (68) of silver, American, XVII- XIX cent.....	Lent by R. T. Haines Halsey.
(Floor II, Room 22) (Floor II, Room 22)	Rapier, silver hilt by Edward Winslow, American, 1669-1753.....	Lent by Hon. A. T. Clear- water.
(Floor II, Room 22)	Tankards (3), teapot, and muffineer, sil- ver, American, XVII-XVIII cent.....	Lent by Francis P. Garvan.
(Wing H, Basement)	Miniature silver spoon, American, middle of XIX cent.....	Lent by Miss Minnie I. Meacham.
(Floor II, Room 22)	Silver tankard, maker, Bartholomew Schaats, American, New York, 1670-1758	Lent by Dr. Thomas Ham- mond Foulds.
MINIATURES AND MANU- SCRIPTS.....	Portraits: Rev. Dr. Thomas Bartow Sar- gent and Sophia Carroll Sargent, by G. L. Saunders, American, abt. 1840....	Lent by Mrs. Sophia Frick Schenck.
(Floor II, Room 32)		
(Floor II, Room 32)	Miniatures (6) by Edward G. Malbone; (2) by James Peale; (2) by Inman; (1) by Charles Willson Peale, James Fraser, Cummings, and Washington Allston; (9) by unknown artists—American.....	Lent by R. T. Haines Halsey.
PAINTINGS.....	*Chang Kuei the Taoist Immortal, by Wu Tao Tzu (?), Chinese, XVIII (?) cent.....	Lent by N. Sanborn.
SCULPTURE.....	Study, in terracotta, for monument, Col- bert et Duquesne, by Pajou, French, 1786.....	Lent by Miss Elsie DeWolfe.
(Wing J, Room 11) (Wing H, Basement)	Statue, wood, Liberty Crowning the Bust of George Washington, attrib. to Wil- liam Rush, American, early XIX cent..	Lent by Louis A. Biddle.
COSTUMES.....	Dress, waistcoat, and embroidered cover, English, XVIII cent.....	Lent by I. Everson Winslow.
(Floor II, Room 22)		
WOODWORK AND FURNI- TURE.....	Shrine, lacquered, Japanese, XVIII cent..	Lent by Carl W. Hamilton.
(Floor II, Room 7)		

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE
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FIFTH AVENUE AND 82D STREET

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The Museum is open daily from 10 A. M. to 6 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

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Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

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For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.